

WEIDT'S ELEMENTARY STUDIES for MANDOLIN BANJO AND GUITAR



A PRACTICAL
METHOD
FOR CLASS
AND PRIVATE
INSTRUCTION

1st & 2nd BANJO

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OBLIGATO AND
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MUSIC MELODIOUS
CAREFULLY FINGERED
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CELLO OBLIGATO

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167 TREMONT STREET

H.C. Wolff

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SIGNS USED TO MARK THE FINGERING.

Left Hand.

1st Finger 12nd Finger 23rd Finger 34th Finger 4

0, open.

The string not pressed down.

Right Hand.

1st Finger .2nd Finger :3rd Finger :

Thumb ×

GENERAL RULES FOR FINGERING.

The Right Hand. The 1st string is picked with the second finger, the 2nd string with the first finger, and the 3rd, 4th and 5th strings with the thumb. When two or more notes follow one another in scale or melodic form they can be played more rapidly and evenly by picking the 1st and 2nd strings with the second and first fingers alternately, and the 3rd and 4th strings with the thumb and first finger alternately. (See the fingering marked for the scale on page 4).

The third finger is used only in playing chords of four notes.

The fourth finger should rest lightly on the head of the Banjo near the bridge and first string to support and steady the hand.

When picking with the fingers use the tips; the motion should be downward and to the left. When picking with the thumb use the under edge of the end; the motion should be downward and to the right.

Avoid picking with the finger nails. Do not pull the strings upward, thereby causing them to strike against the fingerboard, which produces a short, "snappy" and disagreeable tone.


The Left Hand. The ends of the fingers of the left hand are used to press the strings down to the fingerboard. To obtain a satisfactory tone the fingers must be held down firmly during the full count of the notes being played. The fingers must be placed near the frets, not in the middle of the space between the frets, and never on the frets.

The first finger is used to stop the string at the 1st fret, the second finger at the 2nd fret, the third finger at the 3rd fret, the fourth finger at the 4th fret. This rule cannot always be applied, especially in fingering chords.

General Information.

Sounds of definite pitch are called Tones.

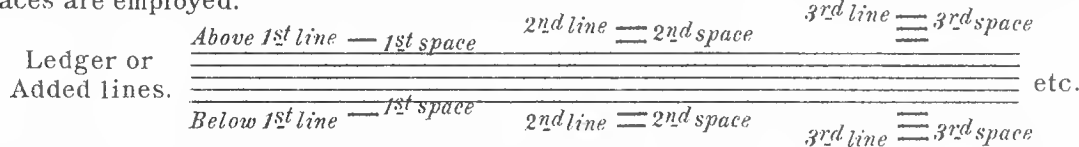
Characters called Notes are used to represent these tones and are written on a Staff.

The Staff  consists of five lines and the four intervening spaces.


The lines and names of the notes. The spaces and names of the notes.



When higher or lower tones are desired than can be represented on the Staff, ledger or added lines and their intervening spaces are employed.



The notes of the Scale derive their names from the first seven letters of the alphabet: A, B, C, D, E, F, G.

The Clef  etc. is a sign placed at the beginning of the Staff to determine the names of the notes. There are several kinds used. The Treble or G Clef is the one used in writing music for the Banjo.

A Sharp (#) placed before a note raises it a half tone (one fret).

A Flat (b) placed before a note lowers it a half tone (one fret).

A Natural (n) restores a note that has been made sharp or flat to its original position.

A Double Sharp (x or ##) raises a note a whole tone (two frets).

A Double Flat (bb) lowers a note a whole tone (two frets).

Music is divided into Measures by Bars to mark the imaginary beats or counts.

First Bar	Second Bar	Third Bar
First Measure	Second Measure	

Each full Measure contains a certain number of beats or counts, the number depending on the figures or sign placed close to the Staff. The figures $\frac{4}{4}$ or C (the latter sign being an abbreviation for "Common time") signifies that each measure contains four quarter notes or their equivalent; $\frac{3}{4}$, three quarter notes or their equivalent; $\frac{2}{4}$, two quarter notes or their equivalent; $\frac{3}{8}$, three eighth notes or their equivalent, etc.

Characters called Rests are used to indicate silence.

CHORDS AND EXERCISES IN A MAJOR.

When two or more notes are written one above the other on one stem they are called a Chord and are picked simultaneously.



No 1. Common time.

1st BANJO.

2nd BANJO.

No 2. Waltz time.

1st BANJO.

2nd BANJO.

No 3. Common time.

1st BANJO.

2nd BANJO.

To the Teacher. When using this book for private teaching it is advisable to continue with pages 8 and 9 before beginning the following page as the studies are easier and graded.

The Fairies.

WALTZ.

A. J. WEIDT.

1st BANJO.

2nd BANJO.

p Count 1 2 3

Fine. *f* 1 and 2 and 3 and 1-2-3-

D.C. al Fine.

"1-2-3-" is an abbreviation for "1 and 2 and 3 and," the dash (-) standing for "and."

The sign D.C. (Da Capo) al Fine indicates that the music is to be played over again from the beginning to the word Fine (end).

For the meaning of *p* and *f* see page 7.

Elfin Waltz.

A. J. WEIDT.

1st BANJO. *mf* Count 1—2—3— 1—2—3—

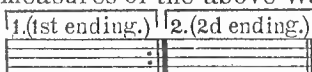
2nd BANJO. *mf*

p means soft, *pp* very soft; *f* loud, *ff* very loud, *mf* mediumly loud.

cresc. (*crescendo*) or < means to increase the tone by degrees.

dim. (*diminuendo*) or > means to decrease the tone by degrees.

An accidental sharp or flat is one placed in some measure, not one that appears in the signature. This accidental sharp or flat affects only the note or notes of the measure in which it is found. However, many of the best composers always use the Natural (\natural) to counteract the accidental should the note affected occur in the following measure. See 2^d strain, eighth and ninth measures of the above Waltz.

This sign  is placed at the end of a strain that it is desired to repeat in part but with a different ending the second time through. In the above Waltz the 2^d strain is played as usual to the dotted double bar, which includes the 1st ending; but on repeating, the 2^d ending must be substituted for the 1st ending, the latter being omitted altogether.

Book 1.

*For Private
Study only.*

The Yodler.

Tempo di Valse. (In Waltz time.)

mf Count. 3 1 2 3

f 1 2

Amusement Waltz.

mf Count. 1-2-3- 1-2-3-

p 1 2 3

Mosquito Jig.

Allegro. (Fast.)

f 1- 2- 3- 4- 1- 2- 3- 4-

1- 2- 3- 4- *mf* 1- 2- 3- 4-

f 1- 2- 3- 4-

p 1- 2- 3- 4- *mf*

For Private
Study only.

EXERCISES ON TIME.

Arranged in Duett form for Pupil and Teacher.

No 1. Andante. (Slow.)

PUPIL. *p*
Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

TEACHER.

This exercise is in 4/4 time and D major. The Pupil part consists of a single melodic line with a dynamic of *p*. The Teacher part provides a continuous bass accompaniment. The piece is divided into four measures, each with a 4-measure count. The first measure has a '2' above the first beat. The second measure has a '4' above the first beat. The third measure has a '2' above the first beat. The fourth measure has a '4' above the first beat. The piece ends with a double bar line.

No 2. Moderato. (In moderate time.)

mf
Count 1 2 3 4 1 2 3 4 1 2 3 4

This exercise is in 4/4 time and D major. The Pupil part consists of a single melodic line with a dynamic of *mf*. The Teacher part provides a continuous bass accompaniment. The piece is divided into four measures, each with a 4-measure count. The first measure has a '4' above the first beat. The second measure has a '4' above the first beat. The third measure has a '4' above the first beat. The fourth measure has a '4' above the first beat. The piece ends with a double bar line.

No 3. Moderato.

mf
Count 1 2 3 4 1 2 3 4 1-2-3-4-

This exercise is in 4/4 time and D major. The Pupil part consists of a single melodic line with a dynamic of *mf*. The Teacher part provides a continuous bass accompaniment. The piece is divided into four measures, each with a 4-measure count. The first measure has a '4' above the first beat. The second measure has a '4' above the first beat. The third measure has a '4' above the first beat. The fourth measure has a '4' above the first beat. The piece ends with a double bar line.

No 4. Allegro. (Fast.)

f
Count 1 2 3 4 1 2 3 4

This exercise is in 4/4 time and D major. The Pupil part consists of a single melodic line with a dynamic of *f*. The Teacher part provides a continuous bass accompaniment. The piece is divided into four measures, each with a 4-measure count. The first measure has a '4' above the first beat. The second measure has a '4' above the first beat. The third measure has a '4' above the first beat. The fourth measure has a '4' above the first beat. The piece ends with a double bar line.

f 1 2 3 4

This exercise is in 4/4 time and D major. The Pupil part consists of a single melodic line with a dynamic of *f*. The Teacher part provides a continuous bass accompaniment. The piece is divided into four measures, each with a 4-measure count. The first measure has a '4' above the first beat. The second measure has a '4' above the first beat. The third measure has a '4' above the first beat. The fourth measure has a '4' above the first beat. The piece ends with a double bar line.

BANJO MUSIC

Degrees of difficulty are marked thus:
A, Easy. B, Medium. C, Difficult.

When the price of the Banjo Solo is the same as the Banjo Accompaniment the two parts are printed together, and therefore cannot be obtained separately.

Any Mandolin Orchestra part can be had for pieces marked thus *

	Grade.	Banjo Solo.	Banjo Accomp.	Guitar Accomp.	Piano Accomp.
*A Frangesa March. (Costa).....Arr. Walter Jacobs	B	.40	.15	.10	.20
*Always Happy. Schottische.....T. A. Simpson	A	.30	.15	.10	.20
*American Students. March and Two-Step.....Geo. L. Lansing	B	.40	.15	.10	.20
*Among the Flowers. Caprice.....Paul Eno	A	.40	.15	.10	.20
*Antar. Intermezzo Oriental. (Dreyfus).....Arr. Walter Jacobs	B	.40	.15	.10	.20
*Assembly, The. March and Two-Step.....Paul Eno	A	.40	.15	.10	.20
*At the Club. March.....A. J. Weidt	A	.40	.15	.10	.20
*Baby Polka. (Pirani).....Arr. Walter Jacobs	A	.40	.40	.10	.20
*Bedouin, The. An Oriental Patrol. (Kendall).....Arr. Walter Jacobs	B	.40	.15	.10	.20
*Beggar's Dance. Polka Two-Step.....A. J. Weidt	A	.40	.15	.10	.20
*Behind the Hounds. March and Two-Step. (Allen).....Walter Jacobs	A	.40	.15	.10	.20
*Black Cupid, The. Schottische.....A. J. Weidt	A	.40	.15	.10	.20
*Bostonian, The. March and Two-Step.....W. D. Kenneth	A	.40	.40	.10	.20
*Boston Yodle, The. Dance à la Fandango.....A. J. Weidt	A	.40	.40	.10	.20
*Budding Rose, The. Mazurka.....A. J. Weidt	A	.40	.15	.10	.20
Cake Winners' Jubilee, The.....W. D. Kenneth	B	.40	.40	.10	.20
Cavalleria Rusticana. Intermezzo. (Mascagni).....Arr. Walter Jacobs	C	.30	.10	.10	.20
*Chicken Pickin's. Dance Descriptive. (Allen).....Arr. Walter Jacobs	B	.40	.15	.10	.20
*Confetti. Carnival Polka. (Alden).....Arr. Walter Jacobs	B	.40	.15	.10	.20
Congo Polka.....L. A. Bidez	C	.30	.10	.10	.20
*Cupid's Glance. Waltzes.....Paul Eno	B	.50	.25	.20	.35
*Cupids on Parade. March and Two-Step.....Geo. L. Lansing	A	.40	.15	.10	.20
*Dance of the Pebbles. Polka Unique. (Saunders) Arr. Walter Jacobs	B	.40	.40	.10	.20
Dance of the Phantoms.....Van L. Farrand	B	.40	.10	.10	.20
*Dance of the Skeletons. Descriptive. (Allen).....Arr. Walter Jacobs	B	.40	.15	.10	.20
*Dancing Goddess, The. Caprice. (Hildreth).....Arr. Walter Jacobs	B	.40	.15	.10	.20
*Darkies' Hoedown.....Walter Jacobs	A	.30	.15	.10	.20
Darkville Favorite, The. A Dance.....W. D. Kenneth	A	.30	.15	.10	.20
*Dickey Dance, The. Caprice Humoresque.....Geo. L. Lansing	B	.40	.15	.10	.20
*Dinah's Soiree. Cake Walk.....Geo. L. Lansing	A	.40	.15	.10	.20
*Down the Pike. March and Two-Step.....A. J. Weidt	B	.40	.15	.10	.20
*El Amante. A Mexican Scene. (Allen).....Arr. Walter Jacobs	A	.40	.15	.10	.20
*Elephant Promenade. A Toe Tickler. (Saunders) Arr. Walter Jacobs	A	.40	.10	.15	.20
*Fanchette. Tambourine Dance. (Hildreth).....Arr. Walter Jacobs	B	.40	.15	.10	.20
*Flower Waltz.....Walter Jacobs	A	.40	.40	.10	.20
*Frost King, The. March and Two-Step.....W. D. Kenneth	A	.40	.15	.10	.20
Garden City Waltzes.....C. E. Hastings	A	.30	.10	.10	.20
*Golden Dome, The. March and Two-Step.....Walter Jacobs	C	.50	.50	.10	.20
Golf Club March.....W. D. Kenneth	B	.30	.10	.10	.20
Granite City Quickstep.....W. D. Kenneth	B	.40	.40	.10	.20
*Guardsman, The. Novelty Two-Step. (Allen).....Arr. Walter Jacobs	B	.40	.15	.10	.20
*Guest of Honor, The. March and Two-Step.....Edwin F. Kendall	B	.40	.15	.10	.20
*Happy Hayseed, The. Characteristic March. (Rolfe).....Walter Jacobs	B	.40	.15	.10	.20
*Happy Jap, The. Geisha Dance. (O'Connor).....Arr. Walter Jacobs	B	.40	.15	.10	.20
*Heart So True. Mazurka de Concert.....Walter Jacobs	C	.40	.10	.20	.35
Home, Sweet Home and Spanish Fandango.....Arr. Walter Jacobs	A	.30	.10	.10	.20
*Horse Marines, The. March and Two-Step. (Allen).....Walter Jacobs	B	.40	.15	.10	.20
*"Howdy" Darkies! Rag-time.....Walter Jacobs	B	.40	.15	.10	.20
Hunter's Galop, The.....A. J. Weidt	A	.40	.10	.10	.20
I. D. K. Galop.....W. D. Kenneth	A	.40	.40	.10	.20
*Idolizers, The. March and Two-Step. (Corey).....Arr. A. J. Weidt	B	.40	.15	.10	.20
*In a Rose Garden. Polka Redowa. (Allen).....Arr. Walter Jacobs	B	.40	.15	.10	.20
*In High Society. March and Two-Step. (Holst).....Arr. Walter Jacobs	C	.50	.50	.10	.20
*Jack in the Box. Character Dance. (Allen).....Arr. Walter Jacobs	B	.40	.15	.10	.20
*Jasper's Symphony.....Geo. L. Lansing	B	.40	.10	.15	.20
Jolly Lark, The. Schottische. (Stacy).....Arr. Chas. B. De Lano	A	.40	.40	.10	.20
*Jolly New Yorker, The. March and Two-Step.....A. J. Weidt	A	.40	.15	.10	.20
*June Bride, The. Waltzes. (Allen).....Arr. Walter Jacobs	C	.50	.25	.20	.35
*Koonville Koonlets. Cake Walk and Two-Step.....A. J. Weidt	B	.40	.40	.10	.20
*La Veta Schottische.....C. S. De Lano	A	.40	.40	.10	.20
*Little Aristocrat. Petite Danse.....A. J. Weidt	A	.40	.15	.10	.20
*Little Duchess. Waltz.....W. D. Kenneth	A	.40	.40	.10	.20
*Little Sparkers. Danse Brillante.....Geo. L. Lansing	A	.40	.40	.10	.20
*Little Sunbeam Waltz.....C. S. De Lano	A	.40	.40	.10	.20
*Luella Waltz.....A. J. Weidt	C	.50	.25	.20	.35
*Magician, The. Gavotte. (Farrand).....Arr. A. J. Weidt	B	.40	.15	.10	.20
*Manana. Chilian Dance. (Missud).....Arr. Walter Jacobs	B	.40	.10	.15	.20
March ob de Ole Band.....Walter Jacobs	A	.40	.40	.10	.20
*Marconigram, The. March and Two-Step. (Allen) Arr. Walter Jacobs	B	.40	.10	.15	.20
*Mazetta. A Gypsy Idyl. (Allen).....Arr. Walter Jacobs	B	.40	.15	.10	.20
*Merry Days. Waltzes.....W. D. Kenneth	B	.50	.25	.20	.35
*Merry Monarch, The. March and Two-Step (Hildreth) Walter Jacobs	B	.40	.15	.10	.20
Merry Monarch's Patrol.....W. F. Fletcher	C	.50	.50	.10	.20
*Military Hero, The. March and Two-Step.....W. D. Kenneth	A	.40	.15	.10	.20
Minor Jig.....W. D. Kenneth	A	.30	.10	.10	.20
Minstrel Echoes.....W. D. Kenneth	B	.60	.60	.20	.35
Misquamicut Waltz.....W. D. Kenneth	B	.30	.10	.10	.20
*Montclair Galop.....A. J. Weidt	A	.40	.40	.10	.20
My Old Kentucky Home. With Variations. (Foster).....Geo. L. Lansing	B	.40	.10	.10	.20
*My Old Kentucky Home and Fair Harvard.....Arr. Walter Jacobs	A	.30	.15	.10	.20
*Myra Waltz.....Geo. W. Bemis	A	.40	.40	.10	.20
Narragansett Commandery March.....W. D. Kenneth	C	.40	.40	.10	.20
*New Harp Schottische.....R. S. Saunders	A	.30	.15	.10	.20
*New Life. Gavotte.....A. J. Weidt	B	.40	.15	.10	.20
*Northern Lights. Overture.....A. J. Weidt	C	.50	.25	.20	.35
Old Acquaintance. March.....W. D. Kenneth	B	.40	.40	.10	.20
Ole Ebony. Characteristic Two-Step.....C. H. Soule	B	.40	.10	.10	.20
Olympic Galop.....W. D. Kenneth	A	.40	.40	.10	.20
*On Boston Common. March and Two-Step.....Geo. W. Bemis	B	.40	.15	.10	.20

BANJO MUSIC—Continued

Any Mandolin Orchestra part can be had for pieces marked thus *

	Grade.	B. Solo.	B. Acc.	G. Acc.	P. Acc.
*Oshkosh Chief, The. March and Two-Step. (Farrand) Walter Jacobs	B	.40	.15	.10	.20
*Our Director. March. (Bigelow).....Arr. Geo. L. Lansing	A	.40	.15	.10	.20
*Over the Waves. Waltzes. (Rosas).....Arr. Walter Jacobs	B	.50	.50	.20	.35
*Pavana. Entr' Acte. (Allen).....Arr. Walter Jacobs	B	.40	.15	.10	.20
*Pepeeta. Vals Español.....R. E. Hildreth	B	.50	.25	.20	.35
*Pickaninny Pranks. Cake Walk Characteristique. (Sullivan).....Jacobs	B	.40	.15	.10	.20
*Pixies, The. Dance Characteristic. (Farrand).....Arr. Walter Jacobs	A	.40	.15	.10	.20
Pizzicati. From "Sylvia." (Delibes).....Arr. Edward A. Grout	B	.30	.10	.10	.20
*Pride of the Prairie. March and Two-Step. (Rolfe) Arr. Walter Jacobs	B	.40	.10	.15	.20
*Prince Charming. Waltz. (Duffell).....Arr. Walter Jacobs	A	.40	.40	.10	.20
*Prince of India, The. March. (Farrand).....Arr. Walter Jacobs	B	.40	.15	.10	.20
*Queen of Roses. Waltzes.....A. J. Weidt	C	.50	.25	.20	.35
*Rollicking Rube.....W. D. Kenneth	A	.40	.40	.10	.20
*Silent Love. Waltzes.....A. J. Weidt	C	.50	.25	.20	.35
Sky High. Galop.....James B. Glionna	A	.40	.10	.10	.20
*Song and Dance Schottische.....W. D. Kenneth	A	.40	.40	.10	.20
*Southern Pastimes. Schottische. (Wheeler).....Arr. Walter Jacobs	A	.40	.10	.15	.20
*Spanish Dance. No. 1. (Moszkowski).....Arr. Walter Jacobs	C	.40	.40	.10	.20
*Spanish Silhouettes. Waltz. (Pomeroy).....Arr. Walter Jacobs	C	.50	.25	.20	.35
*Speedway, The. Galop.....A. J. Weidt	A	.40	.15	.10	.20
*Story-Teller Waltzes, The. (Farrand).....Arr. Walter Jacobs	C	.50	.25	.20	.35
Topy's Recreation. A Dance.....W. D. Kenneth	B	.40	.10	.10	.20
*Under the Double Eagle. March. (Wagner).....Arr. Walter Jacobs	B	.40	.40	.10	.20
*Under Palm and Pine. March and Two-Step.....W. D. Kenneth	B	.40	.15	.10	.20
*Vagabond Vampers. Humoresque. (Pomeroy).....Arr. Walter Jacobs	B	.40	.15	.10	.20
*Veritas. March and Two-Step. (Densmore).....Arr. Geo. L. Lansing	B	.40	.10	.15	.20
Warner Waltz.....D. C. Everest	A	.40	.40	.10	.20
*Watch Hill. March and Two-Step.....W. D. Kenneth	A	.40	.40	.10	.20
*What Will the Answer Be? Waltz Song. (Rich).....Arr. Walter Jacobs	B	.40	.40	.10	.20
*Whip and Spur. Galop. (Allen).....Arr. Walter Jacobs	B	.40	.15	.10	.20
*White Crow, The. March Oddity.....Paul Eno	B	.40	.15	.10	.20
*Wild Flowers. Schottische.....A. J. Weidt	A	.40	.15	.10	.20
*Who Dar! Cake Walk and Two-Step. (Soule).....Arr. Walter Jacobs	A	.40	.40	.10	.20
*Yazoo Buck. Wing Dance. (Godfrey).....Arr. Walter Jacobs	A	.40	.15	.10	.20
*Youthful Pleasures. Schottische. (Plante).....Arr. Walter Jacobs	B	.40	.40	.10	.20
*Zophiel. Intermezzo. (Hildreth).....Arr. Walter Jacobs	B	.40	.15	.10	.20
*Zulu Moon Dance. A Midnight Diversion.....H. F. Odell	B	.40	.15	.10	.20

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N. B.—In Folio No. 1 both the 1st and 2d Banjo parts are in one book.

The 3d Mandolin and Mandola parts are in one book in all the numbers, but the arrangements for the two instruments are different.

Contents to No. 1

Darkies' Hoedown.....WALTER JACOBS	
Flower Waltz.....WALTER JACOBS	
Golden Dome, The.....WALTER JACOBS	
March and Two-Step.....WALTER JACOBS	
Heart So True.....WALTER JACOBS	
Mazurka de Concert.....WALTER JACOBS	
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Song and Dance Schottische.....W. D. KENNETH	
Under the Double Eagle. March. (Wagner).....WALTER JACOBS	
Youthful Pleasures. Schottische.....A. H. PLANTE	

Contents to No. 2

Always Happy. Schottische.....T. A. SIMPSON	
Beggar's Dance. Polka Two-Step.....A. J. WEIDT	
Black Cupid, The. Schottische.....A. J. WEIDT	
*Chicken Pickin's. (Allen).....WALTER JACOBS	
Dance Descriptive.....WALTER JACOBS	
*Down the Pike. March and Two-Step.....A. J. WEIDT	
*Jolly New Yorker, The.....A. J. WEIDT	
Little Aristocrat. Petite Danse.....A. J. WEIDT	
Little Sparkers.....GEO. L. LANSING	
Danse Brillante.....GEO. L. LANSING	
*Luella Waltz.....A. J. WEIDT	
My Old Kentucky Home and Fair Harvard.....WALTER JACOBS	
New Life. Gavotte.....A. J. WEIDT	
*Pickaninny Pranks. (SULLIVAN) WALTER JACOBS	
Cake Walk Characteristique.....WALTER JACOBS	
*Pixies, The. Dance Characteristic.....VAN L. FARRAND	
*Story-Teller Waltzes, The.....VAN L. FARRAND	
What Will the Answer Be? (Rich) WALTER JACOBS	
Waltz Song.....WALTER JACOBS	
Who Dar?.....C. H. SOULE	
Cake Walk and Two-Step March.....C. H. SOULE	
Wild Flowers. Schottische.....A. J. WEIDT	

Contents to No. 3

*A Frangesa March. (Costa) Arr. Walter Jacobs		*Jack in the Box. (Allen).....Arr. Walter Jacobs	
*Among the Flowers. Caprice.....Paul Eno		Character Dance.....WALTER JACOBS	
*Behind the Hounds. (Allen) Arr. Walter Jacobs		*June Bride, The. (Allen).....Arr. Walter Jacobs	
March and Two-Step.....WALTER JACOBS		Waltzes.....WALTER JACOBS	
*Confetti. Carnival Polka. (Alden) Walter Jacobs		*Mazetta. (Allen).....Arr. Walter Jacobs	
*Cupids on Parade.....Geo. L. Lansing		A Gypsy Idyl.....WALTER JACOBS	
March and Two-Step.....WALTER JACOBS		*Pavana. Entr' Acte. (Allen) Arr. Walter Jacobs	
*Dance of the Skeletons. (Allen) Walter Jacobs		*Spanish Silhouettes. Waltz.....C. E. Pomeroy	
Descriptive.....WALTER JACOBS		Speedway, The. Galop.....A. J. Weidt	
*Fanchette. Tambourine Dance.....R. E. Hildreth		*Under Palm and Pine. (Kenneth) Walter Jacobs	
*Guardsman, The. (Allen) Arr. Walter Jacobs		March and Two-Step.....WALTER JACOBS	
Novelty Two-Step.....WALTER JACOBS		*Yazoo Buck. (Godfrey).....Arr. R. E. Hildreth	
*Happy Jap, The. (O'Connor) Arr. Walter Jacobs		Wing Dance.....WALTER JACOBS	
Geisha Dance.....WALTER JACOBS			

NOTE.—As all the pieces in these Folios are published in sheet music form also, single extra parts for any of the ten instruments can be obtained. Clarinet, Cornet, Bass and all other regular Orchestra parts can be had for pieces marked thus: *

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No. 4 of this FOLIO will be ready March 15, 1903